

Introduction

Missa *quodlibetica* holds a special position within the vast corpus of polyphonic mass ordinaries of the sixteenth century. Only few authors – mainly from the Habsburg court circle – have chosen such a title for their compositions. Carl Luython (1557/58–1620) stands out this small group of artists because he wrote even four *missae quodlibeticae*, more than any other composer. They form part in his *Liber primus missarum*, published by the Prague printer Nicolaus Strauss in 1609.¹

Luython's *missae quodlibeticae* have attracted musicologists since the nineteenth century, indisputably due to Franz Commer's (1813–1887) *Musica sacra* where three of them appeared for the first time in modern score.² Maybe this is the reason why Peter Wagner (1865–1931) gave them unprecedented attention in his *Geschichte der Messe* and found them peculiar.³ His embarrassment with their title, form and style led him to define them as simple ferial masses for less experienced choirs. However, one cannot ignore certain kind of disrespect underneath the lines of the final paragraph devoted to Luython:

“Ich möchte daher, bis auf weiteres die Missa quodlibetica als eine Missa von weniger anspruchsvoller Haltung definieren, die für einfache Chorverhältnisse gedacht ist und nur den Zweck verfolgt, den liturgischen Text in möglicher Kürze mehr als einstimmig vorzutragen. Sie ist entweder eine Gabe für bescheidenste Chöre oder aber das Denkmal des Niederganges künstlerischer Ideale. Eine Polyphonie, die mit einem solchen Verzicht auf höhere Aufgaben arbeitet, stellt entweder dem Milieu des Komponisten oder ihm selbst ein Armutszeugnis aus.”

‘Preliminarily, I would therefore like to define *Missa quodlibetica* as a *Missa* of a less demanding style, intended for simple choir conditions and with the sole purpose of performing the liturgical text in brevity rather than in unison. It is either a gift for the humblest choirs or a monument to the decline of artistic ideals. A polyphony that abandoned higher ideals is either a testimony of the misery of the composer's milieu or of himself.’⁴

¹ Carolus LUYTHON, *Liber I. missarum* (Pragae: Nicolaus Strauss, 1609), *RISM* L 3119. For the complete edition, see Carmelo Peter Comberiati – Nicholas Johnson (eds.), *Carolus Luython, Collected Works, Vol. 1, Liber primus missarum* [= *Corpus mensurabilis musicae*; 113] ([S. l.]: American Institute of Musicology, 2017) and *Carl Luython Online* (Prague: Association for Central European Cultural Studies, 2017), in: *Musica Rudolphina*, http://www.bibemus.org/musicarudolphina/stranky/luython_missae_en.html.

² Franz COMMER (ed.), *Musica sacra: cantiones XVI, XVII saeculorum...*, vol. 17 (Berlin: M. Bahn, 1876), pp. 76–85 (*Missa Quodlibetica ad aequales*); vol. 18 (Regensburg: G. J. Manz, 1877), pp. 59–71 (*Missa Quodlibetica a 4*), 72–80 (*Missa Quodlibetica a 3*).

³ Peter WAGNER, *Geschichte der Messe, I: Bis 1600* (Leipzig: Breitkopf & Härtel, 1913), pp. 230–237, <https://archive.org/details/geschichtedermes01wagn>.

⁴ *Ibid.*, p. 237.

Jan BAŤA

Institute of Musicology, Faculty of Arts,
Charles University, Prague

Carl Luython's *Missae quodlibeticae*

Abstract

The paper examines a group of four Luython's masses entitled *Quodlibetica* published in his *Liber primus missarum* (1609). Firstly, the article summarizes the main compositional techniques used within sixteenth-century polyphonic mass ordinaries, before examining a handful of authors—mainly from the Habsburg court circle—who chose this title for their compositions. The main focus of the paper is on *missae quodlibeticae* by Jacobus Vaet and Carl Luython.

Keywords: history of music; Bohemian Lands; Renaissance polyphony; Rudolf II; compositional process; polyphonic mass ordinary; *Missa quodlibetica*; Luython, Carl; Vaet, Jacobus

Number of characters / words: 35 586 / 6 001

Number of music examples / tables: 19 / 11

Secondary language(s): German; Italian; Spanish; Latin

Other scholars interested in this field like Carmelo Peter Comberiati (born 1952) or Nicholas Dean Johnson pay attention to *missae quodlibeticae* only marginally. Comberiati's evaluation is not so rigorous as Wagner's. Because of thematic unity within each setting he even speculates about them as parody masses, but finally finds them as "puzzling".⁵ Likewise Johnson whose observations are based on Comberiati's claims.⁶

Composing a mass in the sixteenth century

Despite the problem with their 'puzzling' character, we are convinced that Luython's *missae quodlibeticae* are remarkable group of compositions which deserve our further attention. If only because the composer have chosen them into his only printed volume of masses dedicated to the Emperor Rudolf II and thus he certainly had some reason to use such a title even four times. However, before we proceed to them, let us to summarize the main compositional techniques used within the polyphonic mass ordinaries of the sixteenth century.⁷ From the compositional point of view, there were three basic types of polyphonic masses:

- 1) cantus firmus mass;
- 2) parody mass (in the period sources often entitled *Missa super...* or *Missa ad imitationem...*);
- 3) freely-composed mass (*Missa sine nomine*).

The sixteenth-century composers inherited all of them from their fifteenth-century predecessors.⁸ Among the large group of compositional treatises,⁹ there exist four texts that show most clearly the way how to compose a polyphonic mass ordinary:

- 1) Nicola Vicentino (1511–c. 1576), *L'antica musica ridotta alla moderna prattica*, Book IV, Chapter 26;¹⁰
- 2) Gioseffo Zarlino (1517–1590), *Istitutioni harmoniche*, Part III, Chapter 66;¹¹
- 3) Pietro Pontio (1532–1596), *Ragionamento di musica*, Part IV;¹²

⁵ Cf. Carmelo Peter COMBERIATI, *Late Renaissance Music at the Habsburg Court: Polyphonic Settings of the Mass Ordinary at the Court of Rudolf II (1576–1612)* (New York: Gordon and Breach Science Publishers, 1987), pp. 76–77; IDEM, 'Carl Luython at the Court of Emperor Rudolf II: Biography and His Settings of the Mass', in: Carmelo Peter COMBERIATI – Matthew C. STEEL (eds.), *Music from the Middle Ages through the Twentieth Century: Essays in Honor of Gwynn McPeck* (New York: Gordon and Breach Science Publishers, 1988), pp. 130–146, here pp. 145–146.

⁶ Nicolas Dean JOHNSON, 'Carolus Luython's *Missa super basim: Caesar vive* and Hermetic Astrology in Early Seventeenth-Century Prague', *Musica disciplina* 56 (2011), pp. 419–462, here p. 437; IDEM, *Musica Caelestia: Hermetic Philosophy, Astronomy, and Music at the Court of Rudolf II*, PhD dissertation, The Ohio State University, 2012, pp. 134, 319.

⁷ Following section is based on Allan W. ATLAS, 'Music for the Mass', in: James HAAR (ed.), *European Music 1520–1640* (Woodbridge: The Boydell Press, 2006), pp. 101–129; Ludwig FINSCHER, 'Die Messe als musikalisches Kunstwerk', in: IDEM (ed.), *Die Musik des 15. und 16. Jahrhunderts*, 1 [= Neues Handbuch der Musikwissenschaft, 3/1] (Laaber: Laaber-Verlag, 1989), pp. 193–275; Franz KÖRNDLE, 'Das musikalische Ordinarium Missae nach 1400', in: Horst LEUCHTMANN – Siegfried MAUSER (eds.), *Messe und Motette* [= Handbuch der musikalischen Gattungen, 9] (Laaber: Laaber-Verlag, 1998), pp. 154–188.

⁸ Cf. Reinhard STROHM, *The Rise of European Music, 1380–1500* (Cambridge: Cambridge University Press, 1993), pp. 404–405, 431–435, 470–471. Some of these technical features were known even within the fourteenth-century mass composition. Cf. Reinhard STROHM, 'Einheit und Funktion früherer Meßzyklen', in: Norbert DUBOWY (ed.), *Festschrift Rudolf Bockholdt zum 60. Geburtstag* (Pfafenhofen: Ludwig, 1990), pp. 141–160.

⁹ Jessie Ann OWENS, *Composers at Work. The Craft of Musical Composition 1450–1600* (New York: Oxford University Press, 1997); Peter SCHUBERT, 'Counterpoint Pedagogy in the Renaissance', in: Thomas Street CHRISTENSEN (ed.), *The Cambridge History of Western Music Theory* (Cambridge: Cambridge University Press, 2002), pp. 503–533.

¹⁰ Nicola VICENTINO, *L'antica musica ridotta alla moderna prattica* (Roma: Antonio Barrè, 1555), fol. 84^r; RISM B VI², p. 861, <https://gallica.bnf.fr/ark:/12148/bpt6k582234.image>; for English translation cf. Nicola VICENTINO, *Ancient Music Adapted to Modern Practice*, translated, with introduction and notes by Maria Rika MANIATES, edited by Claude V. PALISCA (New Haven: Yale University Press, 1996), pp. 266–267.

¹¹ Gioseffo ZARLINO, *Le institutioni harmoniche* (Venetia: [Pietro da Fino], 1558), p. 267; RISM B VI², p. 907, https://books.google.cz/books?id=HZUdx_tOxZ4C&hl=cs&pg=PP2#v=onepage&q&f=false; for English translation cf. Gioseffo ZARLINO, *The Art of Counterpoint. Part Three of Le Istitutioni Harmoniche, 1558*, translated by Guy A. MARCO and Claude V. PALISCA (New Haven: Yale University Press, 1968), pp. 241–243.

¹² Pietro PONTIO, *Ragionamento di musica* (Parma: Erasmo Viotto, 1588), pp. 155–156; RISM B VI²,

4) Pietro Cerone (1566–1625), *El melopeo y maestro*, Book XII, Chapter 13.¹³

Let us briefly deal with Pontio and Cerone who are the most eloquent among the four above-mentioned authors. Pietro Pontio in his *Ragionamento di musica* states:

“Lo stile, over modo, come vogliamo dire, di Messe è co[n]forme à q[ue]llo del Motetto, intendendo p[er]ò il far movime[n]to co[n] le parti; ma quanto all'ordine, esso è diverso; p[er]che nel Motetto il principio della seco[n]da parte potrete voi fare, come vi piace; me[n]tre sia appropriato al Tuono; ma nel far una Messa la inve[n]tione del suo primo Kyrie, cioè il principio, & q[ue]llo della Gloria, & del Credo, & del Sanctus, & del primo Agnus, conviene, che siano simili. avverte[n]do no[n]dimeno, che si bene dico, che vogliono esser simili, no[n] inte[n]do p[er]ò siano simili di co[n]sona[n]tie, come sarebbe, che il principio del primo Kyrie dicesse, ut mi fa sol sol la; & che principiasse il Tenore, & doppio il Soprano; & così fosse il medesimo il principio della Gloria, & del Credo. se[n]za punto di varietà; q[ue]sto no[n] inte[n]do io p[er] alcun modo; ma che si faccia la medesima inve[n]tione p[er] diversi modi, hora face[n]do principiare il Tenore, hora il Soprano, hora il Basso; affine che vi sia varietà nelle parti. [...] Se poi vi piacerà pigliare un vostro soggetto, & sopra di esso fargli una Messa; serverete l'istesso ordine, come se fosse fatta sopra d'un Motetto, ò Ca[n]zone, & il titolo di esse Messa si scriverà. *Missa sine nomine*; p[er]che non è fatta sopra alcuna ca[n]tilena, come si può vedere nel seco[n]do libro delle Messe di Jachetto, & nel primo libro di Vice[n]tio Ruffo; & parime[n]te nel seco[n]do, & terzo libro delle Messe di Pietro Po[n]tio à cinque.”

‘The style or manner (as we might call it) of the mass is like that of the motet as far as the movement of the parts is concerned. But it differs in its ordering, since in the motet you may compose the beginning of the second part as you please, as long as it conforms to the mode; but in the mass the beginning of its first Kyrie must be similar to the beginnings of the Gloria, Credo, Sanctus, and first Agnus Dei. However, if indeed I say they must be similar I do not mean they should have the same consonances, as would happen, for instance, if at the beginning of the first Kyrie the tenor and then the soprano sang ut mi fa sol sol la and the same thing happened without any variety to begin the Gloria and the Credo. I do not mean this at all, but rather that you use the same subject in different manners, once beginning with the tenor, then with the soprano, then with the bass, so that there is variety in the parts if not in the subject. [...] If you wish to compose a mass on your own subject you should follow the same ordering as if you had composed it on a motet or canzone. And you should call this mass *Missa sine nomine* since it is not based on any other piece. You can see examples of this in the Second Book of Masses of Jacquet, the First Book of Vincenzo Ruffo, and also in the Second and Third Books a 5 of Pietro Pontio.’¹⁴

This treatise became often cited since the classical essay of Lewis Lockwood on a parody has appeared in 1966.¹⁵ As we can see in the excerpt above, Pontio comments extensively the compositional technique known within the musicological discourse as “parody” mass (sometimes also as “imitation” mass) whereas the freely-composed mass (*Sine nomine*) is mentioned only briefly without any further instructions and the cantus firmus mass is completely omitted. Cerone builds his giant textbook *El melopeo y maestro* significantly upon Pontio’s treatise and

p. 663. <https://www.digitale-sammlungen.de/view/bsb10164960?page=10,11>; for English translation cf. Oliver STRUNK (ed.), *Source Readings in Music History. Revised Edition*, Vol. 3: *The Renaissance*, edited by Gary TOMLINSON (New York: W. W. Norton, 1998), pp. 195–196; for German translation cf. Andreas WACZKAT, “Ein ebrenhaftes Spielen mit Musik”. *Deutsche Parodiemessen des 17. Jahrhunderts* (Kassel: Bärenreiter, 2000), pp. 194–196.

¹³ Pietro CERONE, *El melopeo y maestro* (Napoli: Giovanni Battista Gargano & Lucrecio Nucci, 1613), pp. 687–688; RISM B VI¹, p. 216. <https://books.google.cz/books?id=yfwobs9YNwMC&hl=cs&pg=PP11#v=onepage&q&f=false>; for English translation cf. Oliver STRUNK (ed.), *Source Readings in Music History* (New York: W. W. Norton, 1950), pp. 265–268; Piero WEISS – Richard TARUSKIN, *Music in the Western World. A History in Documents* (New York: Schirmer Books, 1984), pp. 132–134; for German translation cf. Andreas WACZKAT, “Ein ebrenhaftes Spielen mit Musik” (← note 12), pp. 196–200.

¹⁴ For the translation see note 12.

¹⁵ Lewis LOCKWOOD, ‘A View of the Early Sixteenth-Century Parody Mass’, in: Albert MELL (ed.), *The Department of Music, Queens College of the City University of New York, Twenty-fifth Anniversary Festschrift (1937–1962)* (New York: Queens College, 1964), pp. 53–77; IDEM, ‘On “Parody” as Term and Concept in 16th-Century Music’, in: Jan LARUE (ed.), *Aspects of Medieval and Renaissance Music. A Birthday Offering to Gustave Reese* (New York: Pendragon Press, 1966), pp. 560–575.

the passages devoted to the parody are even more elaborate. He also pays attention to the difference between a festal and a ferial mass which is relevant for our further argumentation:

“No siendo la Missa ferial y cotidiana, los Kyrie, el Sanctus con todo lo que sigue, y los Agnus Dei, se *ban de ordenar solennes, remedando diversas vezes los passos de la Imitacion o invencion del subiecto*: mas siendo ferial y sin solemnidad, basta se diga la invencion dos o tres vezes por lo mas; terminando siempre con ella; digo sin introducir nuevas invenciones, y diferente materia. [...] *La Missa de ordinario se suele componer sobre de algun Motete, Madrigal ò Cancion* (como dicho es) aunque sea de otros autores: y assi se intitula despues con las primeras palabras que canta el dicho Motete, Madrigal, ò Cancion, en esta manera: *Missa Virtute magna, Missa Vestiva i colli, Missa En espir*. Si despues el Compositor no quera servirse de las materias sobredichas: mas quiera hazerlo con invencion nueva, formandola de su cabeça, podrá ponerle el titulo en esta otra manera. *Missa Sine nomine*: y siendo breve, podrá dezir: *Missa Brevis: Missa L’hora e tarda*. Tambien se puede nombrar del subiecto de la Composicion: como hizo Pedro Poncio, Pendro Vincio, y Morales; los quales aviendo ordenado una Missa con obligacion de las seys voces musicales, le pusieron el titulo, *Missa Ut re mi fa sol la*: otros pusieron, *Missa Super voces musicales*: y Iusquin tomò por subiecto ò thema, estas cinco voces; *La sol fa re mi*. Y si fuere compuesta sobre de las Especies de algun Tono, intitularseha con el nombre de aquel Tono, cuyas son las Especies: desta manera: *Missa Primi toni, Missa Secundi Toni* etc. O siendo sobre del Cantollano, es asaver, q[ue] sea formada con las Solfas de los Kyrios, Gloria, Sanctus, Agnus Dei, ò de otra cosa, pero con las diferentes notas del Canto de Organo, darseleha el nombre segun fuere el Cantollano: como à dezir, *Missa de B. Virgine, Missa Apostolorum, Missa Dominicalis, Missa Ecce Sacerdos magnus, Missa Ad coenam agni providi*. Advertiendo siempre de observar la mesma orden en los principios, medios, y finales, de las partes principales de la Missa, que arriba dixè: caso que no, sepan del cierto que non guardaran la verdadera orden del componer la Missas; que hasta agora vemor aver sido usada de los mejores Compositores, y mas eccelentes Musicos.”

“When the mass is not ferial, or for week days, the Kyries, the Sanctus (with all that follows) and the Agnus Dei’s should be solemnly ordered, repeating several times the motives of the imitation or invention of the subject; when it is ferial and without solemnity, it suffices to use the invention two or three times at most, always closing with it, that is, without introducing new inventions or other matter. [...] As a rule, the mass is usually composed upon some motet, madrigal, or chanson (as I have said), even though by another author; thus it afterwards takes its title from the first words with which the said motet, madrigal, or chanson, begins, thus “*Missa Virtute magna*,” “*Missa Vestiva i colli*,” “*Missa En espoir*.” If the composer does not wish to use the above-mentioned materials, but prefers to write his mass upon a new invention of his own, he may give it a title of another sort, thus “*Missa sine nomine*,” or, if it is short, he may call it “*Missa brevis*” or “*Missa L’hora e tarda*.” He may also name it from the subject of the composition, as was done by Pietro Ponzio, Pietro Vinci, and Morales, who, having contrived masses dependent upon the notes of the hexachord, gave them the title “*Missa Ut re mi fa sol la*”; others have used “*Missa super voces musicales*”; and Josquin took for a subject or theme the five notes *La sol fa re mi*. If the mass is composed upon the formulas of any tone it should take its title from the name of the tone to which the formulas belong, thus “*Missa Primi toni*,” “*Missa Secundi toni*,” etc. If it is written upon a plainsong, that is, if it is formed upon the notes of the Kyries, Glorias, Credos, Sanctuses, Agnus Dei’s, or any other chant, but using the various figures of figured music, it should be named after the plainsong, namely, “*Missa de Beata Virgine*,” “*Missa Apostolorum*,” “*Missa Dominicalis*,” “*Missa Ecce sacerdos magnus*,” “*Missa Ad coenam Agni providi*.” Take care always to observe the above-mentioned order in the beginnings, middle parts, and endings of the principal movements of the mass; failing this, know of a certainty that you will not be preserving the true order of composing masses which to this day we see used by the best composers and most excellent musicians.”¹⁶

Let us focus on the very beginning of the excerpt. Cerone says explicitly what his model Pontio resolves with an example of concrete compositions.¹⁷ He differentiates between “motives of the imitation” (i.e. parody) and “invention of the subject” (i.e. freely-composed music). Both have to be repeated several times during the mass at appropriate places – “in the beginnings, middle parts, and endings of the principal movements of the mass” (for the sake of the unity

¹⁶ For the translation see note 13.

¹⁷ Cf. also Ludwig FINSCHER, ‘Die Messe als musikalisches Kunstwerk’ (↪ note 7), p. 240.

of the cycle, we can add). Thus the difference is not within the compositional technique used in a mass but in the form of it. In other words: if we attend the festal or ferial mass. The repetition of motives (or mottos or another recognizable musical features) is otherwise common for all three types of masses.

Jacobus Vaet's *Missae Quodlibeticae*

The attribute "quodlibetica" was used for the first time by Jacobus Vaet (c. 1529–1567) for his mass for five voices (see below) but neither of the treatises concerning the compositional technique of the polyphonic mass ordinary mentions this term. It evokes a special kind of polyphonic composition known as *quodlibet* which combines several well-known melodies and texts together for the purpose of a comic effect.¹⁸ However, it would be misleading to link *missa quodlibetica* with this popular musical form. Michael Praetorius (1571–1621) in the third volume of his famous music encyclopedia defines *quodlibet* in the following way:

"Von den Gesängen, welche aus mancherley Stücken zusammen gesetzt seyn: Als Messanza und Quotlibet.

Messanza seu Mistichanza: Ist ein Quotlibet oder Mixtur von allerley Kräutern, una salata de Mischichanza: Wird sonsten in gemein ein Quotlibet genennet. Do nemlich aus vielen unnd mancherley Motetten, Madrigalien, und andern deutschen weltlichen, auch possirlichen Liedern, eine halbe oder ganze zeile Text mit den Melodeyen und Notten, so darzu und darüber gesetzt seyn, herausser genommen, und aus vielen stücklin und fläcklein gleichsam ein gantzer Peltz zusammen gesticket und geflicket wird.

Es seynd aber derselben Quotlibeten dreyerley Arten.

1. Etliche haben in einer jedern Stimme einen besondern unnd vollkommenen Text: Wie dann eins, so mir sehr wol gefelt, gefunden wird, da in einer Stimme: Erhalt uns HERR, in der andern: Ach Gott vom Himmel, in der dritten: Vater unser im Him., in der vierdten: Wir gleuben, in der fünfften: Durch Adams Fall, gantz durchgeföhret werden. Autore Iohanne Gödelio.

2. Etliche haben zwar in einer jeden Stimm einen besondern Text, aber gar zerstückelt und zerbrochen: Wie in des Nicolai Zangii Quotlibet.

3. Etliche haben in allen Stimmen einerley Text, welcher aber auch unvollkommen und abruptirt, und bald ein ander darauff erwischer wird: Wie in Melchioris Francken Quotlibeten: Und in den beyden Messanzzen, Mirani a 5. und Nasce la pena a 6. zu ersehen."

'Concerning Compositions Put Together Out of Diverse Pieces, Such as the Messanza and the Quodlibet.

Messanza or mistichanza is a quodlibet or mixture of all sorts of herbs — a tossed salad — which is otherwise commonly spoken of as a quodlibet. It consists of a great variety of half and complete lines of text extracted from motets, madrigals, and other secular, also humorous, German songs together with their melodies; out of these many bits and pieces an entire fur can be sewn and patched together, as it were.

There are three kinds of quodlibet:

1. Some have a unique and complete text carried through each voice part in its entirety. I particularly like the one I found in which the first voice sings Erhalt uns HERR, the second Ach Gott vom Himmel, the third Vater unser im Him[melreich], the fourth Wir gleuben, the fifth Durch Adams Fall, by an unknown composer. Composed by Johannes Gödel.

2. Some indeed have a unique text in each voice, but quite truncated and fragmented, as in the quodlibets by Nicolaus Zangius.

3. Some have the same text in all voices, but it is incomplete and broken off in one voice and quickly picked up in another, as can be seen in the quodlibets by Melchior Franck and in two messanzas, Mirani, à 6 and Nasce la pena, à 6.¹⁹

From the above-mention excerpt is clear that the *missa quodlibetica* is not a special case of a *quodlibet*. The question arises: What really is the *missa quodlibetica*? In order to find the answer, we have to make a short survey of its repertory, presented in the Table 1.

¹⁸ Maria Rika MANIATES – Peter BRANSCOMBE – Richard FREEDMAN, 'Quodlibet', in: Stanley SADIE – John TYRRELL (eds.), *The New Grove Dictionary of Music and Musicians*, Vol. 20 ([London]: Macmillan, 2001), pp. 687–689.

¹⁹ Michael PRAETORIUS, *Syntagmatis musici ... Tomus tertius* (Wolffenbüttel: Elias Holwein, 1619), pp. 17–18; RISM B VI², p. 666, <https://books.google.cz/books?id=SO9CAAAAcAAJ&hl=cs&pg=PA1#v=onepage&q&f=false>; for English translation cf. IDEM, *Syntagma Musicum III*, translated and edited by Jeffery KITE-POWELL (Oxford: Oxford University Press, 2004), pp. 33–34.

Nº	Author	Title	Number of voices	Sources	Datation	Remark
1	Jacobus Vaet	<i>Missa quodlibetica</i>	5	A-Gu, Ms. 11, ff. 167 ^v -195 ^r	c. 1560-1570	
				D-Nla, Ms. Fenitzer IV 227, ff. 1 ^v -54 ^r	1573	
				SI-Lnr, Ms. 341, ff. 289 ^v -311 ^r	c. 1600	
2	Giacomo Losio	<i>Missa quodlibetica</i>	6	olim Brzeg/Brieg	1570	lost
3	Jacobus Regnart	<i>Missa quodlibetica</i>	6	CZ-Pnm, AZ 36 (olim IV F 1), ff. 139 ^r -143 ^r	c. 1600	only Altus
				D-Bs, Bohn mus. Ms. 99A (olim PL-Wru), Nr. 11	c. 1600	only Altus & Vagans
4	Carl Luython	<i>Missa quodlibetica</i> (I)	6	<i>Liber primus missarum</i> , ff. 59 ^v -79 ^r	1609	
5	Carl Luython	<i>Missa quodlibetica</i> (II)	4	<i>Liber primus missarum</i> , ff. 121 ^v -133 ^r	1609	
6	Carl Luython	<i>Missa quodlibetica</i> (III)	4	<i>Liber primus missarum</i> , ff. 134 ^v -146 ^r	1609	Ad aequales
7	Carl Luython	<i>Missa quodlibetica</i> (IV)	3	<i>Liber primus missarum</i> , ff. 147 ^v -158 ^r	1609	Ad aequales

Table 1:
Overview of the *missa quodlibetica* repertory

There exist altogether seven masses that bear the title *quodlibetica*.²⁰ All but one was composed by the authors from the Habsburg court circle. The only exception is the mass by certain Jacobus Losius (or Giacomo Losa; died c. 1593), Italian instrumentalist, who spent most of his life in the service of the Elector of Saxony.²¹ Nevertheless he had perhaps some contacts with the court of Ferdinand II, Archduke of Austria (1529-1595) because Ferdinand's physician Georgius Handsch (1529-1578) wrote to him an epithalamion in 1564.²² Losius' mass for six voices is unfortunately lost since the Second World War, the only witness of its existence be Kuhn's nineteenth-century catalogue of the library in Brieg (now Brzeg).²³ Neither can we work with the mass of Jacob Regnart (1540/45-1599) which has been preserved as a two-voice fragment.

Thus we turn our attention to Jacobus Vaet, the chapel master of the Emperor Maximilian II (1527-1576) and the first composer who used the term *quodlibetica* for his mass.²⁴ The chronology of this work is uncertain. The earliest source is datable to 1560's, therefore we can guess it is a later work (knowing that he died at 38). The mass in eight mode with the final on G is written for five-voice mixed choir. Formal structure presents the Table 2.

In his mass, Vaet uses five principal motifs (presented for the first time in *Kyrie*) that seem to be freely composed without a previous model.²⁵ The composer elaborates all the motifs as

²⁰ We have not included an untitled mass for eight voices by Michael Praetorius published in 1607 in his *Musarum Sioniarum motectae et psalmi Latini* as No. XXXII which Peter and Verena Schellert – contrary to the original source – list as *quodlibetica*. Cf. Peter SCHELLERT and Verena SCHELLERT, *Die Messe in der Musik. Komponisten, Werke, Literatur. Ein Lexikon*, 2 (Arlsheim: Peter und Verena Schellert, 1999), p. 797.

²¹ Cf. Robert EITNER, *Biographisch-Bibliographisches Quellen-Lexikon der Musiker und Musikgelehrten der christlichen Zeitrechnung bis zur Mitte des neunzehnten Jahrhunderts*, 6 (Leipzig: Breitkopf & Härtel, 1902) p. 223.

²² A-Wn, Ms. 9821, ff. 313^v-316^v. Cf. Josef HEJNIC and Jan MARTÍNEK, *Rukověť humanistického básnictví v Čechách a na Moravě*, 2 (Prague: Academia, 1966), p. 258.

²³ Friedrich KUHN, *Beschreibendes Verzeichnis der alten Musikalien – Handschriften und Druckwerke – des Königlichen Gymnasiums zu Brieg* (Leipzig: Breitkopf & Härtel, 1897), pp. 7-8. The remnants of the library were catalogued again by Aniela KOLBUSZEWSKA, *Katalog zbiorów muzycznych legnickiej biblioteki księcia Jerzego Rudolfa "Bibliotheca Rudolphina"* (Legnica: Legnickie Towarzystwo Muzyczne, 1992).

²⁴ Cf. Milton STEINHARDT (ed.), *Jacobus Vaet. Sämtliche Werke IV. Messen*, Band 1 [= Denkmäler der Tonkunst in Österreich, 108-109] (Graz – Vienna: Akademische Druck- u. Verlagsanstalt, 1964), pp. 51-82. Not having his autograph at our disposal, we can never be certain whether the title comes from him. The most eloquent example is his eight-voice *Missa Miser qui amat* which in CZ-Kzkm, Ms. III S 17.1/391 bears the title *Missa Fantasia* [I].

²⁵ We have to leave aside a fact that the same *Crucifixus* is also used in his above mentioned *Missa Miser qui amat*. Cf. Milton STEINHARDT (ed.), *Jacobus Vaet. Sämtliche Werke V. Messen*, Band 2 [= Denkmäler der Tonkunst in Österreich, 113-114] (Graz – Vienna: Akademische Druck- u. Verlagsanstalt, 1965), pp. 133-134.

Piece	Part	Number of voices	Metre
Kyrie	<i>Kyrie</i>	5	2
	<i>Christe</i>	4 (C, 5, T, B)	
	<i>Kyrie</i>	5	
Gloria	<i>Et in terra</i>	5	2
	<i>Qui tollis</i>	5	
Credo	<i>Patrem</i>	5	2
	<i>Et incarnatus</i>	5	
	<i>Crucifixus</i>	4 (C, A, 5, T)	2/3
	<i>Et in Spiritum</i>	5	2
Sanctus	<i>Sanctus</i>	5	2
	<i>Pfeni sunt</i>	2 (T, B)	
	<i>Hosanna</i>	5	3
	<i>Benedictus</i>	4 (A, T, 5, B)	2
	<i>Hosanna ut supra</i>	5	3
Agnus Dei	<i>Agnus Dei ... miserere nobis.</i>	5	2

Table 2:
Formal structure of
Missae quodlibeticae
by Jacobus Vaet

polyphonic blocks (➤ Examples 1–7). All of them are musically interconnected with each other; motifs I, II and IV use distinctive leap of the fourth (no. IV being an inversion of no. I), remaining are characterized by downward sequence of the third (no. V furthermore through a syncopation). Inner coherence of the whole is strengthened by two secondary motifs VI and VII that appear firstly in *Gloria* and afterwards on several times during the mass. No. VII is easily recognizable because it brings short-time modal deflection through B to F.

Piece	Motive	Bars	Remark	Piece	Motive	Bars	Remark
Kyrie	I	1–12		Sanctus	I*	1–16	
	II	12–15			IV	35–39	
	III	37–47			IV*	52–60	
	IV	70–84			II*	68–83	
	V	99–108			VII*	90–92	retrograde inversion
Gloria	I	1–11			I*	96–105	
	IV*	12–18			II*	108–114	
	VI	26–30		IV*	52–60	Hosanna ut supra	
	IV*	44–48		II*	68–83		
	II*	48–58		VII*	90–92		
	VII	75–78		Agnus Dei	III*	1–14	
	VII*	90–93			II*	23–29	
V	95–107	3×	VI*		30–48		
Credo	I*	1–8		<p>The distribution of particular motifs and their elaboration is shown in the Table 3.²⁶ We record only substantial reworking of the music (the more asterisks, the bigger revision of the original motif). It is obvious that sixteenth-century composers almost never repeated their models verbatim, therefore even slight changes of the original music are considered as identical (i.e. recorded without an asterisk).</p>			
	VI*	33–37					
	VII*	55–58					
	III*	78–83					
	IV	127–141					
	VII*	158–159	retrograde inversion				
	II*	164–176					
VII*	178–180						

Table 3:
Distribution of
motifs in Vaet's
Missae quodlibeticae

²⁶ The numbers of bars follow the Steinhardt's edition (↵ note 24). First appearance is in bold type.

Table 3 reveals several points of interest. It shows that only *Kyrie* and *Gloria* 'observe' the rules expressed by Cerone and though *Credo* and *Sanctus* begin with the head motif no. I, the composer avoids the motif no. V while closing these parts. *Agnus Dei* does not expose neither the first nor the final motif to complete the cycle and it brings mostly the least used motifs instead of them. No less remarkable is the frequency of use of individual motifs. Among the most exposed are nos. II, IV and VII (six times), followed by no. I (five times). The rest is used three times (nos. III and VI) or twice respectively (no. V).

We can see that Jacobus Vaet does not try to fit the mass into the frame described by Cerone. This could be also the reason why this work was entitled *quodlibetica* – the composer simply did not "preserve the true order of composing masses" and wrote it as he liked.

The musical score for Example 1, Vaet's motive I, is presented in two systems. The first system includes parts for Cantus, Altus, Tenor, Quintus, and Bassus. The second system includes parts for C, A, T, Q, and B. The lyrics are: Ky - ri - e e - lei - son, [Ky - ri - e e - lei - son,] Ky - ri - e e - lei - son, Ky - ri - e.

Example 1: Vaet's motive I

C
e e - lei - son, Ky - ri - e e - lei - son, #

A
ri - e e - lei - son, [Ky - ri - e e - lei - son,] #

T
lei - son, Ky - ri - e e - lei - son, #

Q
Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, #

B
- son, Ky - ri - e e - lei - son, #

Example 2: Vaet's motive II

C
Chri - ste e - lei - son, [Chri - ste e - lei - son,] b

T
Chri - ste e - lei - son, [Chri - ste e - lei - son,] Chri - ste e - lei - son, b

Q
Chri - ste e - lei - son, [Chri - ste e - lei - son,]

B
Chri - ste e - lei - son, [Chri - ste e - lei - son,] Chri - ste e - lei - son, b

C
son,] Chri - ste e - lei - son, [Chri - ste e - lei - son,] #

T
- son, [Chri - ste e - lei - son,] Chri - ste e - lei - son, #

Q
- son,] Chri - ste e - lei - son, e - lei - son, Chri - ste e - lei - son, #

B
lei - son, [Chri - ste e - lei - son,] Chri - ste e - lei - son, Chri - ste e - lei - son, #

Example 3: Vaet's motive III

The image shows a musical score for six voices: C (Cantus), A (Alto), T (Tenor), Q (Quintus), and B (Bass). The lyrics are: "de - pre-ca-ti - o - nem no - stram. Qui pre-ca-ti - o - nem no - stram, no pre-ca-ti - o - nem no - stram. Qui pre-ca-ti - o - nem no - stram." The score is in a single system with five staves, each with its respective voice part and lyrics.

Example 7:
Vaet's motive VII

Missae quodlibeticae of Carl Luython

It has been already said in the beginning that Luython's *missae quodlibeticae* form part in his *Liber primus missarum*. This printed collection can be understood as a representative anthology of mass composition – the foremost place belongs to the cantus firmus mass *Missa super basim Caesar vive* for seven voices, other four are parody masses upon models of Philippe de Monte (*Missa super Filiae Hierusalem*, 6v; *Missa super Amorosi pensieri*, 6v; *Missa super Ne timeas Maria*, 5v; *Missa super Tirsi morir volea*, 5v) and the last four – *quodlibeticae* – are freely-composed.

The six-voice mass is composed in the eight mode. Formal structure presents the Table 4.

Piece	Part	Number of voices	Metre
Kyrie	<i>Kyrie</i>	6	2
	<i>Christe</i>	4 (CI, CII, AI, AII)	
	<i>Kyrie</i>	6	
Gloria	<i>Et in terra</i>	6	2
	<i>Qui tollis</i>	6	2/3
Credo	<i>Patrem</i>	6	2
	<i>Et incarnatus</i>	6	
	<i>Crucifixus</i>	4 (CI, CII, AI, AII)	2
	<i>Et in Spiritum</i>	6	2/3
Sanctus	<i>Sanctus</i>	6	2
	<i>Benedictus</i>	6	2
Agnus Dei	<i>Agnus Dei ... miserere nobis.</i>	6	2

Table 4:
Formal structure of
Missa quodlibetica a 6
by Luython

Luython substantially exposes only the motif no. I as is shown in the Table 5.²⁷

²⁷ The numbers of bars follow the online edition (≠ note 1). First appearance is in bold type.

Piece	Motive	Bars
Kyrie	I	1-5
	II	17-21
	III	33-47
Gloria	I	1-5
Credo	II	1-5
	I**	122-126
Sanctus	I**	1-7
	II	15-17
Benedictus	I**	1-7
Agnus Dei	III*	1-6

Table 5:
Distribution of
motifs in Luython's
Missae quodlibeticae a 6

5

Cantus I
Ky - ri - e e - lei - - - - - son.

Cantus II
Ky - ri - e e - lei - - - son,

Altus I
Ky - - ri e e - lei

Altus II
Ky - ri - e e - lei - - - son,

Tenor
Ky - ri - e e - lei - son, Ky -

Bassus
Ky - ri - e e - lei - - - - - son,

Example 8:
Luython's *Missae quodlibeticae a 6*: motive I

20

C I
Chri - ste e lei - - - son, Chri - ste e - lei - son,

C II
Chri - ste e lei - - - son, Ch:

A I
Chri - ste e - lei - - - son,

A II
Chri - ste e - lei - - - son,

T

B

Example 9:
Luython's *Missae quodlibeticae a 6*: motive II

35

C I Ky - ri - e - - - e - lei - - - son,

C II Ky - ri - e - - - e - lei - son,

A I Ky - ri - e - - - e - lei - son,

A II Ky - ri - e e lei - - - son,

T Ky - ri - e - - - e - lei - son, Ky - ri - e - - -

B Ky - ri - e - - - e - lei - son,

Example 10:
Luython's *Missa quodlibetica a 6*: motive III

The first mass for four voices is composed in the first mode. Formal structure presents the Table 6, the usage of motifs Table 7.

Piece	Part	Number of voices	Metre
Kyrie	<i>Kyrie</i>	4	2
	<i>Christe</i>	4	
	<i>Kyrie</i>	4	
Gloria	<i>Et in terra</i>	4	
	<i>Qui tollis</i>	4	
Credo	<i>Patrem</i>	4	
	<i>Crucifixus</i>	3 (D, A, T)	
	<i>Et in Spiritum</i>	4	
Sanctus	<i>Sanctus</i>	4	
	<i>Benedictus</i>	4	
Agnus Dei	<i>Agnus Dei ... miserere nobis.</i>	4	

Table 6:
Formal structure of
Missa quodlibetica a 4
by Luython

Piece	Motive	Bars
Kyrie	I	1-6
	II	10-15
	III	19-22
Gloria	I*	1-7
	III	15-18
Credo	II*	1-6
	I**	36-42
Sanctus	III*	1-4
Benedictus	I**	1-7
Agnus Dei	I*	1-6

Table 7:
Distribution of
motifs in Luython's
Missa quodlibetica a 4

5

Discantus
Ky - ri - e e - lei - - - - son, Ky - ri - e

Altus
Ky - ri - e e - lei - - - - son, Ky -

Tenor
8 Ky - ri - e e - lei - - - - son,

Bassus
Ky - ri - e e - lei - - - - son,

Example 11: Luython's *Missa quodlibetica a 4*: motive I

10 15

D
Chri - ste e - lei - - - - son,

A
Chri - ste e - lei - - - - son, Chri - ste e - lei - son,

T
8 Chri - ste e - lei - - - - son, Chri - ste e - lei - - - - son,

B
Chri - ste e - lei - - - - son, Chri - ste e - lei - - - - son,

Example 12: Luython's *Missa quodlibetica a 4*: motive II

20

Ky - ri - e e - lei - - - - son,

Ky - ri - e e - lei

Ky - ri - e e - lei - - - - son,

Example 13:
Luython's *Missa quodlibetica a 4*: motive III

The second *quodlibetica* mass for four voices is written *ad aequales*, i.e. for voices of equal range (in this case for lower voices). The mass is in transposed second mode with the final on G. Formal structure presents the Table 8, the usage of motifs Table 9.

Piece	Part	Number of voices	Metre
Kyrie	<i>Kyrie</i>	4	2
	<i>Christe</i>	4	
	<i>Kyrie</i>	4	
Gloria	<i>Et in terra</i>	4	
	<i>Qui tollis</i>	4	
Credo	<i>Patrem</i>	4	
	<i>Crucifixus</i>	3 (A I, A II, T)	
	<i>Et in Spiritum</i>	4	
Sanctus	<i>Sanctus</i>	4	
	<i>Benedictus</i>	4	
Agnus Dei	<i>Agnus Dei ... miserere nobis.</i>	4	

Table 8:
Formal structure of
Missa quodlibetica a 4
(*ad aequales*)
by Luython

Piece	Motive	Bars
Kyrie	I	1-3
	II	9-11
	III	18-21
Gloria	I	1-2
	III	15-18
Credo	I*	1-3
	I**	36-42
Benedictus	I**	1-5
Agnus Dei	II	1-3

Table 9: Distribution of motifs in Luython's
Missa quodlibetica a 4 (ad aequales)

Example 14: Luython's *Missa quodlibetica a 4 (ad aequales)*:
motive I

Example 15: Luython's *Missa quodlibetica a 4 (ad aequales)*:
motive II

Example 16: Luython's *Missa quodlibetica a 4 (ad aequales)*:
motive III

The last *missa quodlibetica* which also closes the whole book of Luython's masses is written for three voices *ad aequales* (this time for higher voices). The mass is in transposed first mode with the final on G. Formal structure presents the Table 10, the usage of motifs Table 11. The motifs are the simplest ones and the composer works with them mainly through sequence motion.

Piece	Part	Number of voices	Metre
Kyrie	<i>Kyrie</i>	3	2
	<i>Christe</i>	3	
	<i>Kyrie</i>	3	
Gloria	<i>Et in terra</i>	3	
	<i>Qui tollis</i>	3	
Credo	<i>Patrem</i>	3	
	<i>Et incarnatus est</i>	3	
	<i>Crucifixus</i>	2 (C I, A) / 3	
	<i>Et in Spiritum</i>	3	
Sanctus	<i>Sanctus</i>	3	
	<i>Benedictus</i>	3	
Agnus Dei	<i>Agnus Dei ... miserere nobis.</i>	3	

Table 10:
Formal structure of
Missae quodlibetica a 3
by Luython

Piece	Motive	Bars
Kyrie	I	1-3
	II	1-14
	III	22-24
Gloria	I	1-3
Credo	I	1-3
	III	83-85
Sanctus	I*	1-3
Agnus Dei	I*	1-3

Table 11:
Distribution of
motifs in Luython's
Missae quodlibetica a 3

Cantus I
Ky - ri - e e - lei - son,

Cantus II
Ky - ri - e e - lei - son,

Altus
Ky - ri - e e - lei - son,

Example 17:
Luython's *Missae quodlibetica a 3*: motive I

Chri - ste e - lei - son,

Chri - ste e - lei - son,

Chri - ste e - lei - son,

Example 18:
Luython's *Missae quodlibetica a 3*: motive II

Example 19:
Luython's *Missa quodlibetica a 3*: motive III

In comparison with Vaet, Luython's *missae quodlibeticae* are much freer works. The composer does not use more than three short motifs exposed for the first time in *Kyrie* and these can be discernible in more or less elaborate shape only at particular places as beginnings of the parts, but not at endings of the principal movements of the mass. Moreover, he uses these motifs very sparingly and prefers freely-composed music.

Conclusion

From the above mentioned findings is clear that Luython understands the term *quodlibetica* in a similar way as Vaet. In other words: neither Luython "preserves the true order of composing masses" according to Pietro Cerone. Nevertheless, if we would like to fit Luython's masses somehow into Cerone's definition, the most natural solution would be to consider the six-voice *quodlibetica* as a festal mass and the other three as ferial masses.

The final problem to resolve is the question why Carl Luython have chosen such a title for his masses. Did he know the Vaet's work? We cannot be certain. But if we consider his *Liber primus missarum* as a whole, we can imagine that as like as four other masses in the collection are a kind of 'apparent' tribute to Philippe de Monte, the other four *quodlibeticae* masses can be a 'hidden' tribute to Jacobus Vaet who could be Luython's first teacher in composition.